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JACK KIRBY

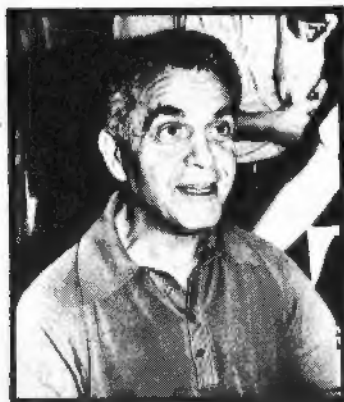
THE MAN WHO IS KING!

by thomas sciacca

Captain America, Marvel Comics, Jack Kirby. Names, no, more than that—institutions that are inseparable, mention one and you cannot keep the others out of your memory. All three are as much a part of Americana as Paul Bunyon and Babe Ruth, but the force, the catalyst behind it all is Jack Kirby. It would be rare indeed to find a comics fan who has not come across this tremendous creative dynamo. He has been drawing since he was eleven, and other than a short period at Pratt, he had no formal art training. Coming from a poor family, Jack Kurtzburg, a.k.a., went to earn money at the old Max Fleisher studios at 1600 Broadway. There, he was an "in-betweenner", doing work on the classic Popeye and Betty Boop cartoons. Eventually he broke away from animation into the comics, working on the *Blue Beetle*, collaborating with Will Eisner on *Jumbo* a big black and white comic, with Frank Robbins he turned out a Western strip, *Lightnin'* and the *Lone Rider*, using the pseudonym of Lance Kirby. Calling himself Michael Griffin, he wrote pencilled and inked *Cosmic Carson* for *Science Comics*.

Meeting Joe Simon, the two teamed up at Fox for the book *Blue Bolt*. Simon moved over to Timely, where the team created a score of characters (Vision, Mercury, Marvel Boy and Captain Daring) and continued to create together for fifteen years.

Early in 1941, the pair created what was and is their most original and spectacular character—*Captain America*. Draped in the stars and stripes, Captain America arrived at the right time. The world was at war, but America was not directly involved, yet it did not take Jean Dixon to see that we would soon be militarily involved in a major struggle. Cap rode the crest of the patriotic wave, and in the first issue of *Captain America Comics* the young patriots were called to join Captain America's *Sentinels of Liberty*. Eventually as a patriotic



gesture, every dime that went to the Sentinels was matched by Timely and sent to the War effort.

Jack Kirby kept the ball rolling too, creating such nasty Nazis as the Ringmaster of fear, The Red Skull, and the proprietor of the Horror Hotel.

Eventually the team moved from Timely to National, where they took part in the creation of the *Boy Commandoes*, *Manhunter* and the *Newsboy Legion*. His work graced the pages of *Adventure Comics* and others, but was cut short by a letter from Uncle Sam and action in Europe.

After the war and into the fifties, Jack worked at many companies, producing such books as *Fighting American* and *Black Magic*. In the late fifties and very early sixties, Jack returned to Marvel and with Stan Lee, created underground classics such as "Fin Fang Foom" and "Grottu" along with other original monster tales. However, it was not until 1961, with the revival of the superhero at DC, did Stan and Jack create the ultimate collaboration—The Fantastic Four. At last, superheroes with personalities. Flushed with success, they then created The Hulk, Thor, X-Men, The Avengers, Sgt. Fury, and the revival of the greatest—Captain America.

There was a time that only Stan, Jack, Sol Brodsky and the late Art Simek were Marvel comics, with Jack drawing almost every feature, occasionally helped by Sol and Larry Lieber.

And now, in a new burst of creativity, Jack is surging ahead with such exciting new features as *The Eternals* and an amazing adaptation of MGM's *2001: a Space Odyssey*. Keep in tune, Folks.



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INTRODUCTION TO KUNG FU

by thomas sciacca

The thrusting of clenched fists, the throw of a kick, the sound of falling bodies. This is the impression the general public has of Kung-Fu, and these are the images brought to mind when Kung-Fu is mentioned. However, to the surprise of the uninformed, this is not what Kung-Fu is all about.

To a novice, Kung-Fu can be briefly described, in Bruce Lee's own words, "Mere technical knowledge of Kung-Fu is not enough to make a man really its master; he ought to have delved deeply into the inner spirit of it." Spirit. Dedication. Those are words you don't hear much nowadays, in this McDonaldized, Charles Atlas "Be a real man in ten days" society of ours. Somehow along the way, we have forgotten that all good things are worth waiting for, and that hard work and perseverance mean more than 'Ten easy lessons'. Simply viewing *Enter the Dragon* five times is not going to make you a master, as some young people fool themselves into believing.

Getting back to the main point of this article is the art of Kung-Fu itself. Kung-Fu, if loosely translated, means 'expert', so you could be 'Kung-Fu' in tennis, tiddly-winks, etc. It has over the years come to classify a mode of defense and inner spirit.

To properly start, we must go back some five thousand years to ancient China when, to say frankly, things were rotten. You had to defend yourself, and being too poor to own a good sword, you had to use your body as a weapon. Yet, in the earliest stages, Kung-Fu was simply no-holds



barred fighting, without discernible rules, and more important, philosophy. That came latter, as the Shaolin monks used Kung-Fu as their system of defense, and taught this system to the villages that surrounded their monasteries.

Eventually they found, and taught as it is taught in good schools today, that Kung-Fu is more than a system for killing and maiming, but an integral part of the philosophies of Taoism and Buddhism. With Kung-Fu you are stronger than before, yet you can bend with the forceful wind like a strong tree. Make an error, learn from it, improve yourself. This is Kung-Fu which teaches you not only how to protect yourself, but how to live.

American Boxing abides by the rules of the Marquis of Queensbury. Yet Kung-Fu has not one style, as boxing does, but thousands of styles and schools of thought. To list these styles would take hundreds of volumes, so I shall try to capsulate the basic styles and schools of thought.

Basically, Kung-Fu has two styles; the *soft* style or *Yin*, and the *hard* style, or the *Yang*. The Tao principle of Yin-Yang is also known as *Tai-Chi*, which is the basic structure of Kung-Fu. If you live near Chinatown, in either New York or San Francisco, you can watch people practice this art early in the morning. Of course, in Hong Kong and Peking, this is common for everyone. *Tai-Chi*'s basic principle is that nothing can be so permanent as never to change. *Tai-Chi* itself was formed by Chou Chun, where the white *Yang*, representing day, positiveness, brightness, maleness, is the opposite of the *Yin*, which is blackness, femaleness, night, etc.

This Yin and Yang makes up the Law of Harmony in Kung-Fu, where all movements are harmonious with nature. This is why in Kung-Fu you do not assert your own force upon your attacker, but use his own force and energy against him. In Kung-Fu the mind and body are one, the mind in full control of the body's functions and movements.

From the *soft* and *hard* schools of Kung-Fu the thousands of different styles branched off. In both schools there stands a degree of firmness and softness. For instance, the *Tiger Claw* style is noted for development of hand technique, yet there is a balance of soft and hard in it. Other hand techniques are the *Rat Claw*, *Dragon Claw*, and *Mantis Claw* technique. Other techniques include the *Siu Lam* (Iron Wire) technique which reached its height during the reign of Emperor Yung Cheng in the Ching Dynasty; *Wing Tsun*, a hand technique; and *Tai Kik* noted for its gentleness. There are many new styles of Kung-Fu being developed today, such as *Jeet Kune Do*, by Bruce Lee, whose philosophy of style is not style; and *Zen Kwun Do*, by John Liu, which was adapted from the shaolin style *Liu Gar Kung Fu Siu Lam*.



So now that you know a little about Kung-Fu, the next question is; "Where do I go to learn?". First off, how hard do you want to work at it. Remember that Kung-Fu practice will be a little more rigorous than your local YMCA baseball session. But if you are really serious, check out a few places via the local yellow pages, and call them for an appointment. Ask for a tour of the premises, and observe a session.

See if the school is a member of any association of Kung-Fu schools, and check the location of the school. Usually storefront places are more than likely fly-by-night outfits. In addition, look at the school directory in *Black Belt* magazine. They are usually reputable. If you decide on a school, *don't* sign a contract that holds you to a certain number of lessons at a certain price. If you sign such a contract, and drop out after the first lesson, you can be held to pay for the balance of the contract, even if you do not continue. Do not be discouraged if you are dissatisfied with one style, try out another martial art and then make your final choice.

I end my statement with a quote from "Bruce Lee, the man only I knew", by Linda Lee (Warner, 1.50) This is from a paper he wrote entitled, *The Tao of Gung-Fu* it follows: "To the Chinese, Gung-Fu is a subtle art of matching the essence of the mind to that of the techniques in which it has to work. The principle of Gung-Fu is not a thing that can be learned, like a science, by fact-finding and instruction in facts. It has to grow spontaneously, like a flower, in a mind free from emotions and desires. The core of this principle of Gung-Fu is *Tao*—the spontaneity of the universe."



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WITH A MINIMUM
OF EIGHT YEARS STUDY

NATIVE AND AMERICAN
INSTRUCTORS

A MUST FOR CITY LIVING

CAPTAIN AMERICA: GREAT SYMBOL OF AMERICA!

by jim burns

Captain America burst onto the comic books scene in the first issue of his very own magazine in March, 1941. It was written and drawn by Joe Simon and Jack Kirby and was popular that it quickly sold out.

At the end of Cap's first story, we saw how Steve Rogers (Cap's secret identity) was stationed at Camp Leigh. The camp's young mascot, Bucky Barnes had discovered Steve's secret identity as Cap and Cap felt the only thing he could do was to make Bucky his partner; and so was born "Bucky, Captain America's Young Ally."

Through the magazines first few issues it became obvious that Captain America would always be a partially exaggerated symbol of everything that was right and good with America. Cap was born during the beginning of American involvement in World War II and also enjoyed its best popularity during those very same war years. It can easily be said that if it wasn't for the conditions in America at the time, and the new found patriotism of millions, Cap never would have been born. Timely (Marvel's name in the 1940's) tried to make the words patriotism and Captain America synonymous.

In addition to the talents of Joe Simon and Jack Kirby, writers and artists such as Stan Lee, Syd Shores, Bill Finger, Al Avison, Alex Shomburg and Johnny Romuta helped breathe life into the adventures of *Captain America* and Bucky in the 40's and 50's.

In 1944, Captain America and Bucky started to fight super villains instead of enemies from the war. With issue #58, Steve Rogers quit the army altogether and started to teach at Lee High School and was fitted with a pipe and spectacles.

The popularity of Cap's book was obviously going downhill when in 1948 Cap revealed his identity to Steve Roger's girl friend, Betty Ross (who in the next few issues fought beside Cap as the new superheroine *Golden Girl*). Bucky was written out of the series and *Captain America* looked little like it did in the preceding years. Where Cap had been nearly fanatical, he was now somewhat more at peace with himself, much like all of America was at peace with themselves.

next issue of the magazine, he was gone.

From 1953 to 1955 Captain America was sporadically revived in both *Young Men Comics* and his own title, *Captain America*. The stories were interesting in that if the Captain America of 40's was fanatical, the Cap of the



50's was downright psychotic! The period in which Cap was released was the time when Joe McCarthy and his Senate Investigations Committee was hard at work. The Committee picked thousands of Americans at random and accused them of being Communists. Captain America's character was just a gigantic magnification of the evil known in this country during that time period which was falsely called "patriotism"

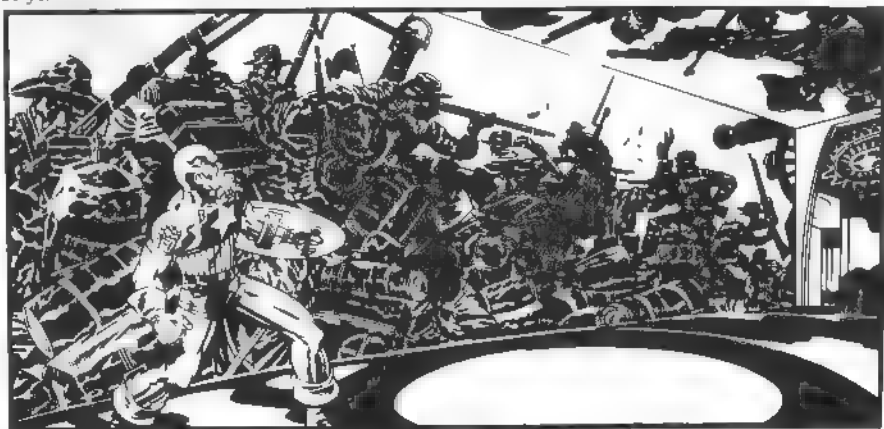
In issues #153-156 of *Captain America*, Steve Englehart (then author), explained that the Captain America of the Fifties was merely a look alike who had somehow gotten hold of the Super Soldier serum and had strangely become crazy with power. The real Captain America was floating in the middle of the Atlantic Ocean in a slab of ice and wasn't to be discovered until *Avengers* #34 (March, 1964). Captain America was reintroduced to the comics world and he was welcomed with opened arms.

Moving on in the Sixties, Cap went through the same problem that many other young Americans went through during that time: an identity crisis. Captain America had the ultimate generation gap: he was born nearly 40 years ago yet his body and brain felt like they were still 25.

Along with the Seventies came Watergate, and in the same way that many Americans were forced to make a reevaluation of the United States and our government, Cap was also forced to make such a reevaluation. In issues # 169 to 175, we were shown how a smear campaign had been led against Cap and that in the final climax of the seven part series, Captain America discovered that the man who was behind the campaign was a very high government official (though we never found out who).

Today, Jack Kirby is back working on the magazine and Captain America has taken on an even newer look. No matter what, Captain America has always been a somewhat magnified reflection of the people of America and still serves as a living testimony to our country's last 35 years.

Captain America's beliefs were somewhat fanatical. He was a completely unshakable leader of what all Americans believed in during the war years. But, in 1964, simply the Captain America character was reintroduced to the comics world.



CAPTAIN AMERICA

CASE No.1.

Meet
CAPTAIN
AMERICA

U.S.A. 1941

AS THE RUTHLESS WAR MONDERS
OF EUROPE FOCUS THEIR EYES
ON A PEACE-LOVING AMERICA
THE YOUTH OF OUR COUNTRY
HEED THE CALL TO ARM FOR
DEFENSE.



BUT GREAT AS THE DANGER OF FOREIGN
ATTACK IS THE THREAT OF INVASION FROM
WITHIN THE DREADED FIFTH COLUMN

IT WAS EASY
JOINING THE ARMY
WITH THE FORGED
PAPERS--NOW TO
CARRY OUT THE
FUHRER'S
PLANS

YAW EVERY-
THING IS IN
READINESS



AMERICAN
MUNITIONS
INC.

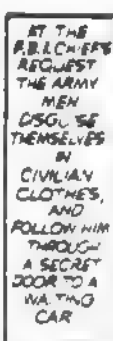


by JOE SIMON and JACK KIRBY





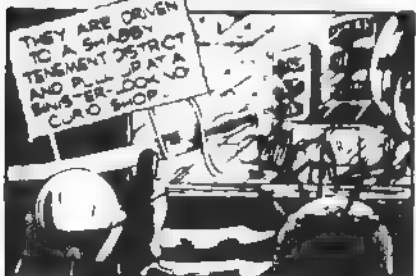
GENTLEMEN, MAY I INTRODUCE J. ARTHUR GROVER - HEAD OF THE FEDERAL BUREAU OF INVESTIGATION, WHO HAS A PLAN THAT MAY INTEREST YOU!



AT THE P.B.I. CHIEF'S REQUEST THE ARMY MEN DROPTED THEMSELVES IN CIVILIAN CLOTHES, AND FOLLOW HIM THROUGH A SECRET DOOR TO A WAITING CAR



WE'RE JUST CAUTIOUS, GENTLEMEN--THIS PLAN MUST BE PROTECTED BY THE UTMOST SECRECY!



THEY ARE DRIVEN TO A SHABBY TENEMENT DISTRICT AND PULL UP AT A BUS-STOP-LIKE CURIO SHOP.



THIS SHOP IS MERELY A BLIND BEHIND WHICH OUR SECRET'S BEING PERFECTED.

CURIOUS



THE DOOR SLOWLY OPENS AND A CHARLED BONY HAND REACHES FOR A WAITING AUTOMATIC THEN RECOGNIZING THE 45 STARS--REPLACES THE FIRE-ARM



NOTHING TO WORRY ABOUT THESE MEN ARE HIGH RANKING ARMY OFFICIALS!

I'M GLAD TO SEE YOU SIR I THINK YOU WON'T BE DISAPPOINTED THIS TIME!



THE FORMULA HAS BEEN FOUND THEY ARE WAITING FOR YOU NOW



THE OFFICIALS FOLLOW THE OLD SHOPKEEPER UP A MUSTY STAIRWAY THROUGH A MAZE OF DECREPIT ROOMS AND STOP AT A HEAVILY BARRED DOOR WHICH OPENS AT A WHISPERED COMMAND!

MR GROVER-- WE WERE HOPING YOU'D COME

THE ASTONISHED MEN ENTER TO FIND A SURPRISINGLY MODERN LABORATORY.



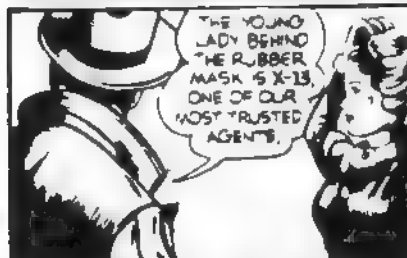
THE ARMY OFFICIALS GASP IN STARTLED AMAZEMENT AS THE WRINKLED OLD SHOPKEEPER SHEDS HER WRITTEN FEATURES TO BECOME AN ASTOUNDINGLY BEAUTIFUL YOUNG WOMAN.



CROVER AND HIS PRETTY AGENT SILENTLY MOVE ON THE ARMY MEN TO SEAT IN A SMALL OBSERVATION ROOM AS THE SCIENTISTS REVEAL THE FRUITS OF THEIR EXPERIMENT...



THE YOUNG LADY BEHIND THE RUBBER MASK IS X-13, ONE OF OUR MOST TRUSTED AGENTS.



SOME DOOR OPENS AND A FRAIL YOUNG MAN STEPS INTO THE LABORATORY.

DON'T BE AFRAID SON YOU ARE ABOUT TO BECOME ONE OF AMERICA'S SAVIORS!

CALMLY THE YOUNG MAN ALLOWS HIMSELF TO BE INOCULATED WITH THE STRANGE SEETHING LIQUID.

THERE - IT IS DONE! NOW TO WATCH THE REACTION...







THE SPY'S MUFFLED GUN SPEAKS AGAIN BEFORE THE GROUP CAN RECOVER FROM ITS SURPRISE--THE VIAL CONTAINING THE VALUABLE SERUM SHATTERS INTO A THOUSAND PIECES!



HIS TREACHERY DISCOVERED--THE SPY TURNS HIS FIRE ON THE INJURED GROUP IN THE OBSERVATION ROOM--



SELF-COAZED WITH FEAR AND HATE--
THE SPY STUMBLES INTO THE
LABORATORY EQUIPMENT IN
A FRANTIC EFFORT TO ESCAPE
THE TERRIFIC BEATING!



HE BECOMES ENWRAPPED
IN POWERFUL COILS OF WIRE
WHICH LIKE BANDS OF
DEATH CAUSE AMILLION VOLTS
OF ELECTRICITY TO BURN
OUT HIS LIFE!



NOTHING LEFT OF
HIM BUT CHARRIED
ASHES...A FATE HE
WELL DESERVED

ALTHOUGH THE YOUNGER SERUM HAS BEEN
DESTROYED--ITS FIRST CREATION, CAPTAIN
AMERICA, BECOMES A POWERFUL FORCE IN
THE BATTLE AGAINST SPYES AND SABOTEURS!

**CAPTAIN AMERICA
CAPTURES SPY RING!**



WHO IS CAPTAIN AMERICA? A WHOLE
NATION THRILLS TO HIS DARING EXPLOITS!
HIS NAME BECOMES A SYMBOL OF COUR-
AGE TO MILLIONS OF AMERICANS...AND A
BYWORD OF TERROR IN THE SHADOW-WORLD
OF SPYES!



AT CAMP
LEHIGH OF
THE
UNITED
STATES
ARMY
BUCKY
BARNES, MASCOT
OF THE
REGIMENT
APPROVES
PRIVATE
STEVE
ADAMS.



OH, STEVE--
STEVE! LOOKIT
THIS. CAPTAIN
AMERICA'S DONE
IT AGAIN!



BOY--
HOW'D YOU LIKE
TO MEET THAT
GUY? I WISH
I COULD
BE LIKE
HIM!

HAVE
YOU CAN,
BUCKY. HAVE
YOU CAN!

THAT SAME MOMENT WHEN BUCKY VISITS STEVE'S TENT, HE MAKES A STARTLING DISCOVERY---

WHAT IS--?

HELLO, STEVE! I CAME DOWN TO-- WHA--WH--WHY YOU'RE CAPTAIN AMERICA!



FROM NOW ON WE MUST BOTH SHARE THIS SECRET TOGETHER-- THAT MEANS YOU'RE MY PARTNER, BUCKY!



YOU LITTLE RASCAL! I OUGHT TO TAN YOUR HIDE! I GUESS YOU GOT ME BEAD TO EIGHTS--- I AM CAPTAIN AMERICA!

GOSH... GEE WHIZ... GOLLY!! I NEVER THOUGHT



SO BUCKY'S DREAM IS FULFILLED AS HE FIGHTS SIDE BY SIDE WITH CAPTAIN AMERICA AGAINST THE VICIOUS ELEMENTS WHO SEEK TO OVERTHROW THE U.S. GOVERNMENT!



HERE

IS NOW YOU CAN BECOME A MEMBER OF...
CAPTAIN AMERICA'S
SENTINELS OF LIBERTY
and JOIN CAPTAIN AMERICA IN HIS WAR AGAINST THE SPIES AND ENEMIES IN OUR MIDST WHO THREATEN OUR VERY INDEPENDENCE...



SEND

10¢

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Member SENTINELS of LIBERTY

I SOLEMNLY PLEDGE TO UPHOLD THE PRINCIPLES OF THE SENTINELS OF LIBERTY AND ASSIST CAPTAIN AMERICA IN HIS WAR AGAINST SPIES IN THE U.S.A.

SIGNED _____

Profile: JOHN BUSCEMA

by thomas sciacca



The Saturday afternoon crowd of youngsters cheered in the darkness of the Loew's theatre, with Errol Flynn fighting the forces of evil in Sherwood, the imagination of many young people were set afire in those long-gone, pre-war years. One of those star-struck youngsters was John Buscema, and his early visions of *Robin Hood*-like derring-do continues in the pages of *Conan* today.

But growing up in Brooklyn's Red Hook section was difficult, and Big John attended the High School of Music and Art for three years, with courses at the Brooklyn Museum and Pratt Institute. His art training was interrupted by the Big One—World War II. The war bore no relation to the cinema exploits John had seen on the screen. Here real people died, and the sooner it was over, the better.

John's first job after the war was for Stan Lee at then Timely Comics. That was in April, 1948, and John was a staffer who in his own words, "Worked on Crime comics. They were a real crime." In his work, John kept in mind the work of illustrators he most admired; Albert Dorne, Robert Fawcett, and the work of Michaelangelo, and he also admired the impressionists; Degas, Van Gogh.

John broke into advertising, where he went into fine illustration and design, but occasionally he would do Movie comics for Dell (*Hercules Seventh Voyage of Sinbad*) and some work for the late ACG comics group.

The Middle sixties saw John return to comics in full force, working on the classic issues of *The Avengers* and *The Silver Surfer*. At the same time, John's titanicly talented brother Sal joined the bullpen, and he has stayed ever since.

Since the sixties, John has worked on comics nonstop and has been on virtually every Marvel magazine. He has been involved with many Marvel firsts, painting the covers for the first two *Savage Tales* magazines, taking over the helm of *Conan* and create the definitive interpretation of the sword and sorcery hero, create the first big Marvel Movie adaption, *The Wizard of Oz*, and still have time to teach drawing for comic books at the John Buscema workshop.

Despite the fact that *Conan* is the character John prefers above all others, he finds teaching art the most satisfying and rewarding. Here in the heart of manhattan find John in the process of molding young, new talent. Not necessarily in his own image, but so that they can develop on their own, to be as fine as he

John, keep up the good work



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**CONAN
THE
BARBARIAN™
A PROFILE**



CONAN

THE BARBARIAN

"KNOW, O PRINCE, THAT BETWEEN THE YEARS
WHEN THE OCEANS DRANK ATLANTIS, AND THE
YEARS OF THE RISE OF THE SONS OF ARYAS,
THERE WAS AN AGE UNDREAMED OF-- WHEN
SHINING CITIES LAY SPREAD ACROSS THE WORLD
LIKE BLUE MANTLES BENEATH THE STARS.

HITHER CAME *CONAN THE CIMMERIAN*...

BLACK-HAIRED, SULLEN-EYED.

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SAVING AMERICA IN 15 CHAPTERS

Captain America was the most successful convention (courtesy of his film) serial of the silent era. This short article is intended as a film companion to this rousing adventure on screen and in a summary. (I won't tell you how I ended). The serial was for a long time part of America's film life. From the silents until the mid-fifties, chapter by chapter it was eagerly awaited each and every Sunday. And of all the movie companies producing serials, Republic Pictures was the undisputed leader. In film circles, no wonder they called it "Republic, who in 1943 began production of a serial that could, potentially, have been last year, Captain America. It was budgeted higher than any Republic serial—over \$400,000—and its cost screen debut.

Republic had already been around for a number of years and had translated a number of characters from comic to the screen. All had been winning and some better than the original comic versions. All had necessitated the changing of some details to make filming easier. Captain America was no exception, but the changes were so drastic that it was almost impossible to recognize the hero as the cinema reincarnation. The new soldier saw fit to take with him a shield and work as a "battering ram." Steve Rogers, making his debut as a soldier, attorney, and detective, was the first to have both a civilian and a military life. The serial's popularity was such that it was a commercial success. It was the first of a series of serials that would follow.

compound the affront, they took away his young sidekick, Bucky, and Cap was saddled with a secretary/girlfriend who did little more than "dress up" the scenery. Most of the flavor of the character is therefore lacking and the translation makes for on screen mediocrity.

What should have kept us interested, if not the script was the direction, since a slow script can often be made to shine by a director who knows his job. Cap scored low on that angle to. The film was directed by a team; Elmer Clifton, and John English. Clifton had no prior serial experience, but English had been co-director with ace serial director William Whitney on many classic serials, perhaps their best being "The Adventures of Captain Marvel" (no relation to Marvel!). English had a style of composing shots that was clear and often added mood, but without the tension and pacing of Whitney's direction it was not enough.

Contributing to the negative side of the story was a lackluster musical score by Mort Glickman. Glickman had also been around Republic for a while and had provided exciting scores for a number of serial adventures, most notable being "Secret Service in Darkest Africa" and "Spy Smasher". In the case of Cap however, the opening theme is dull and the action theme that runs through the movie is anything but inspiring.

By now I'm sure you've given up on "Captain America" as a film and decided that it must certainly be a bad thing! Whatever faults it did have, it was still Republic and that meant that it had two great things going for it, the Lydecker Brothers (Howard and Theodore) and the best brawls anywhere.

Since Republic turned out fifty features in '43, (serals included), which was more than any other studio, the pressure was always on. Somehow, the Lydecker brothers who were responsible for all the miniatures never let that affect their work adversely, never let a job looked rushed or incomplete. These craftsmen would always shoot the miniature in natural daylight out-of-doors and often build them in false perspective



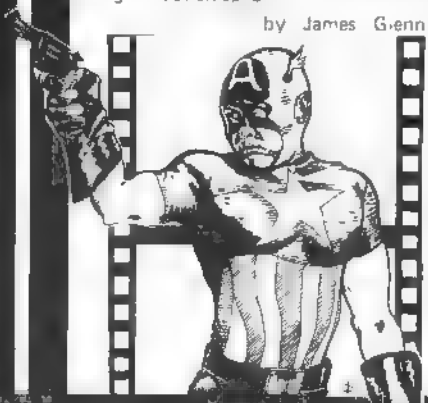
to incorporate real buildings or hills in the background to heighten the realism of their mini-mayhem.

A case in point is the warehouse explosion in chapter 7 of "C.A.". In the background is the workshop at the studio where the model was constructed (naturally, this one explosion was considered so outstanding that Columbia Pictures borrowed it for a part in an explosion montage in the 1956 film, Earth Vs. the Flying Saucers).

The second thing C.A. had going for it was the superb stunt work of Ken Teprel and Dale van Sick, among others, of the stock company of daredevils that worked at the studio. The best in this serial are the fights at the ends of chapters seven and thirteen, both followed by Lydecker miniature work.

In closing Captain America, while not a definitive characterization, still stands as a good action serial.

by James Glenn



A DAY WITH

Stan Lee



Most people would think that being the publisher of a comic book company was fun and games. But Stan Lee, our fearless leader, works harder than anyone to make sure that our peerless publications are the best magazines around. In addition to looking over the cover art to Marvel's color and black and white line, Stan often confers with John Romita on art conversations.

Comics aren't Stan's only domain. He presides over a number of magazines including the popular **CELEBRITY** magazine.

After hours at Marvel, Stan is often seen on the College lecture circuit.

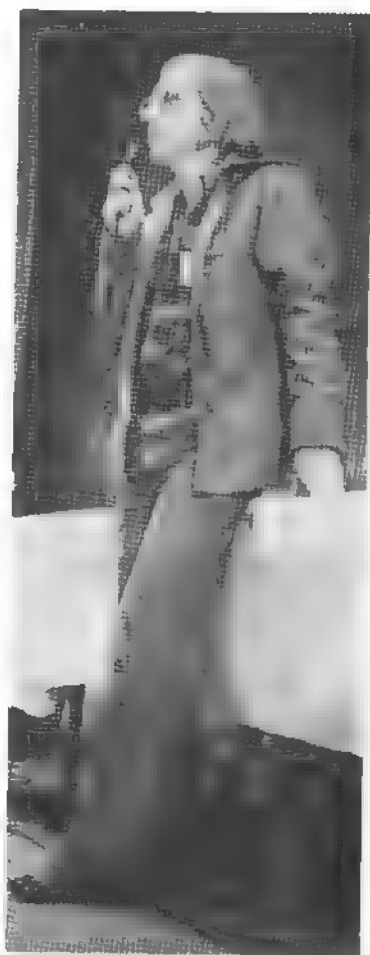
Yes, Stan is a very busy fellow.



ROY THOMAS



There is not much you can say about Roy that has not been said, or will be said in the near future. Basically, he is the only writer, other than Stan, to have affected Marvel with a positive force and drive in the eleven years he has written Marvel Comics. There is not enough room to praise this titanic talent. But at the Marvel Con, you'll be able to have Roy teach you comic book writing, and answer questions galore!



DID YOU KNOW



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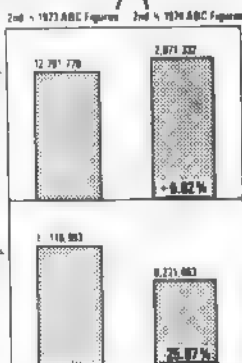
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COMIC COLLECTING!

by dominick corrado

So you want to collect comics. It's not as easy as you think it is. There's more to it than running down to your local candy store and clearing the shelves of the new arrivals. If you want to become a serious collector, you should be ready to do a little work.

Paperwork

When you collect comics, be prepared to do some paperwork. You should keep track of what you have and need. A collector should get a loose leaf notebook and plenty of paper. Loose leaf books allow for additions and deletions with a minimum of difficulty.

The first step is an easy one. Since Marvel publishes a large number of comics and magazines, you have to break them down into smaller groups listed alphabetically. I have broken down my collection into seven groups. They are as follows

- 1) *Super-Hero or Team*
- 2) *Horror-Supernatural*
- 3) *Westerns*
- 4) *Reprints—including*
- 5) *Giant Size*—encompassing all of the Giant Size titles.
- 6) *King Size*
- 7) *Magazines*

It should be noted that marking it in pencil enables you to change the total a number of times before having to rewrite the list

The next step is optional. It involves an itemized list indicating exactly what issues you have and what issues you need. A page of loose leaf paper is divided into sections a centimeter each in length. This will give you seventeen columns. In the margin number from one to



twenty and continue numbering in each consecutive column. This will leave you with 340 spaces and approximately six to seven blank lines on the bottom of the page. Utilize these lines to keep track of any annuals that have been published. Now check off the issues you have. This leaves blanks where you are missing an issue and can serve as a quick point of reference for you when buying.

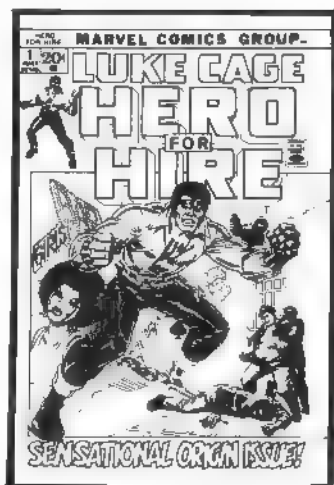
Most collectors also should have a book in which is listed the comics that they need. There should be a main ledger listing the title and issues needed. This enables you to mark off new acquisitions and still have a record of what you need.

A smaller version of this ledger put into a memo book is an excellent aid when attending a convention. A flip of the page and you can check to see if you need it.

Some collectors even have a titles list. This is a listing of the title of each issue in sequence.

If you want to go even one step further, you can make an issue by issue list of the villain or villains who appeared in them with a description of the villain or villains.

Now that you have completed these steps you have your own reference book on what comics you possess and what you need. Next I will discuss how to go about fulfilling your needs.



Detective Work

The next bit of business is to go in pursuit of those missing issues. There are a number of ways to fill in the blanks in your collection.

The first avenue a collector has in acquiring missing issues can be found in the comic books already in possession. There are numerous ads for comic catalogues which are available for either a sum of money, a self addressed stamped envelope or, in some cases, free for the asking. The thing to do here is send away for at least four or five of these catalogues. This will enable you to compare prices and you could very well come across some good bargains. The key phrase here is look into more than one source before buying anything. You can save money and might even get the merchandise you want in better condition. My nephew, Larry, was able to purchase Avengers #2 in mint condition for \$10. So look before you spend.

The option above does not involve traveling far from home. This next option does involve some travel but only in the vicinity of your home. Collectors should keep an eye open for signs that indicate a garage sale, a rummage sale or a white elephant sale. These three can be excellent sources for comic collectors. Many schools and houses of worship run sales of these types and many homeowners have garage sales following spring cleaning.

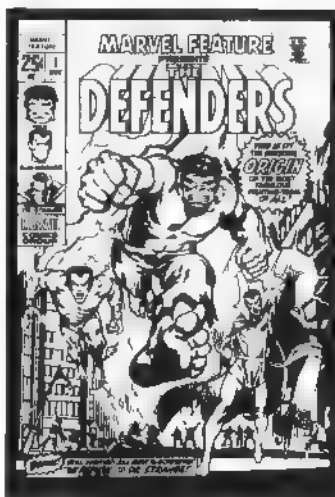
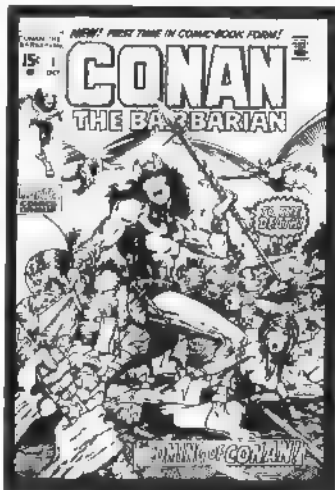
The next source involves traveling. You can start by consulting your Yellow Pages for book stores that buy and sell books. A few phone calls will determine whether they stock comic books or not. Most second hand book stores have comics for sale. It was in one of these stores a few years ago that I picked up my copy of Fantastic Four #1 for the price of eight cents. Another place to look are stores that stock back date magazines. They usually have comic books also. A couple of phone calls might get you some additional sources for comics, so go out in search of treasure.

Here are a few sources that you can look into and build up your collection. Bargains can be found if you take the time to look for them.

The Great Con

Everyone knows that one of the biggest features of a comic convention is the dealers' room. There the dealers set up their tables to sell their wares. This room is the first sight most convention goers see upon entering the convention area. Upon entering many run around the room buying on impulse. This is the wrong approach to take when attending a convention.

The right approach is to make a tour of the dealers' room and note prices and tables of interest before you buy. You may save money this way. At one convention I attended, one table had Fantastic Four #1 for \$115. At a table at the other end of the room, it was on sale for \$85 and this copy was in better condition. This approach



should be used when the price is over one dollar. Anything less than one dollar, you should know what you are buying

So again the byword is look before you leap for your wallet. The difference in price and the money you save means more to buy with.

Now you have come back from a tour of sales, stores and conventions. You have in your possession a number of good buys and want to insure that your purchases are safe and remain in good condition. Since most collector's items are sold in plastic bags, your purchases are somewhat safe already.

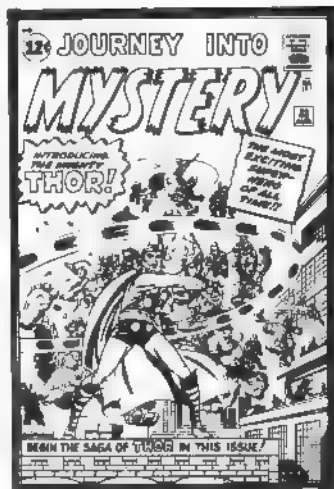
The problem now is where to keep and store your collection. This situation depends upon your living quarters. If you live in a house, you more than likely have room for your collection. You could keep your collection in a book case or an upright closet. The important thing to remember is to put your place of storage on an inside wall of the house. Outside walls despite insulation are subject to weather conditions. If you have a secure piece of furniture such as an old cedar closet or chest, you have a prize. These items are used to preserve precious items such as clothing and memorabilia and what better items to preserve than your prize comic books. File cabinets are also good for storage.

Apartment dwellers sometimes have space problems. There are available storage boxes which fit under beds and are made of sturdy corrugated cardboard. These are excellent for storing your comics in. They usually can be found in most department stores and are not that expensive. If you have a deep closet, you can install brackets and movable shelves in the back and store your collection behind your clothing.

Since no home is safe from insects, a periodic inspection of storage space and a spraying of the area with insecticide to prevent infestation is suggested. Also, cedar scented air fresheners are also good. Place them in your storage area to prevent insects also.

Conclusion

These are the ways that I have found to be the best when it comes to comic collecting. If you have any ideas or improvements on my techniques, feel free to contact me care of Marvel.



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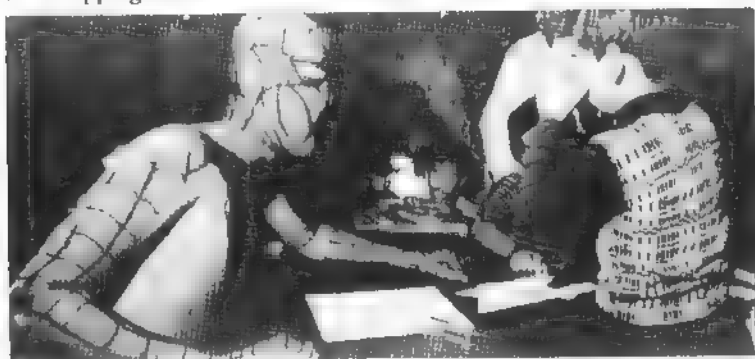




here, at the Mighty Marvel Con.

Spidey also appears on the CHILDREN'S TELEVISION WORKSHOP during the ELECTRIC COMPANY program, teaching our younger fans to read. Of course, in conjunction with CTW, Spidey is in SPIDEY SUPER STORIES and the ELECTRIC COMPANY magazine.

However, if you want to see Spidey in the flesh, you can always attend the Marvel Con. If not, keep your eyes and ears open for announcements on Radio and T V. for Spidey visiting your local Mall or Shopping center.



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